...THENTIC TRANSCRIPTIONS
...H NOTES AND TABLATURE

DOWN TO EARTH

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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

DOWN TO EARTH

Music transcriptions by Pete Billmann and Jeff Jacobson

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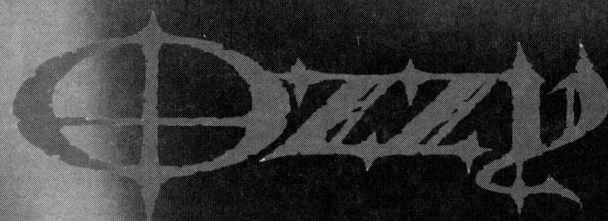
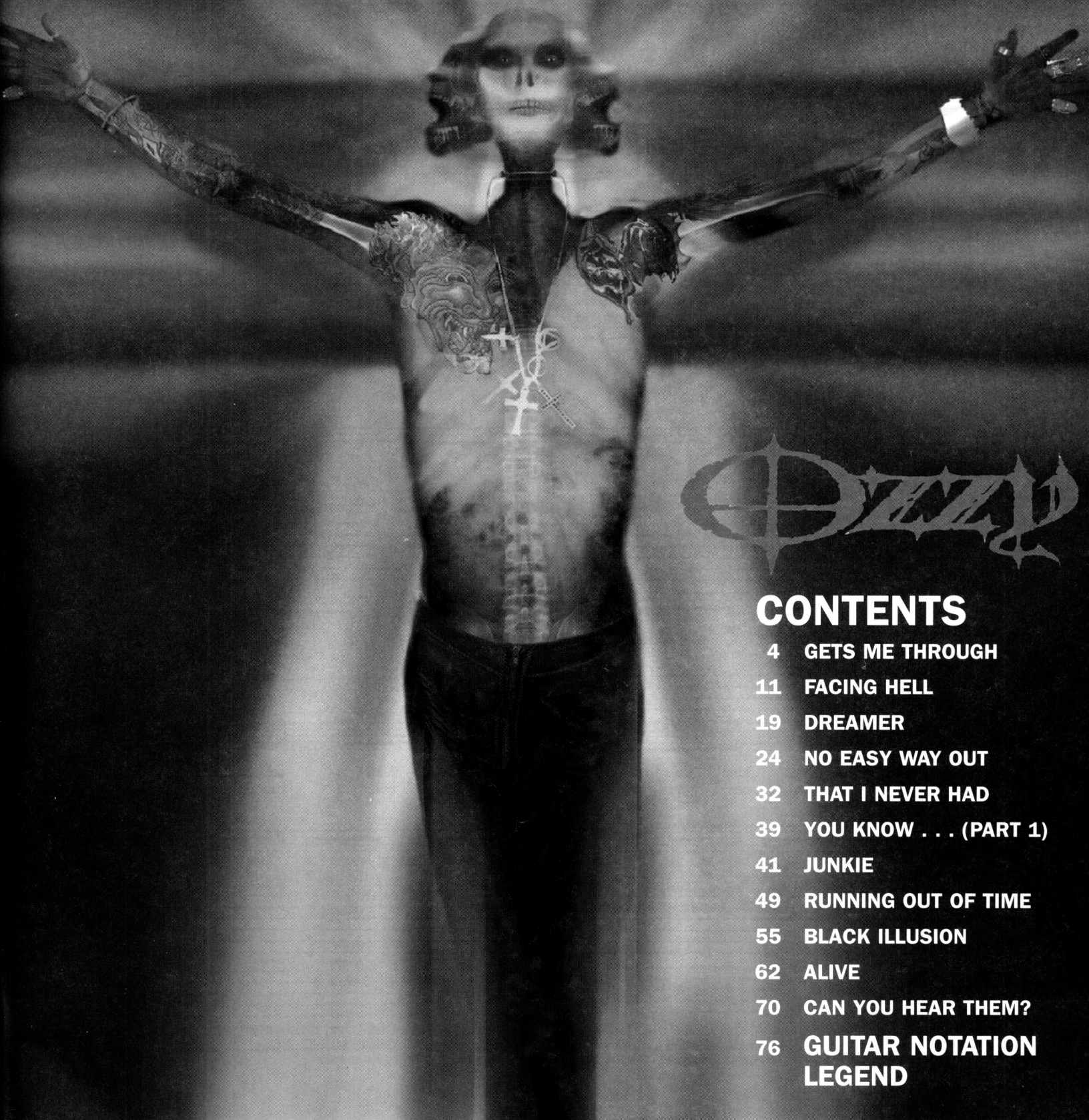

CONTENTS

Gets Me Through

Words and Music by Ozzy Osbourne and Tim Palmer

2nd & 3rd times, Gtr. 3: w/ Riff B
G E5 G E5 G E5 G
I'm not the an - ti - christ or the I - ron Man.
I wish I start - ed walk - ing be - fore I ran.

E5 G E5 G E5 G E5 G E5
I have a vi - sion that I just can't con - trol.
2., 3. But I still love the feel - ing I get from you.

To Coda
G E5 G E5 G E5 G
I feel I've lost my spir - it and sold my soul.
I hope you'll nev - er stop 'cause it gets me through, yeah.

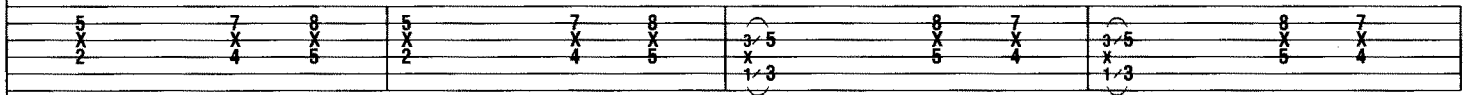
Riff B
Gtr. 3 (slight dist.)
mf
let ring throughout
w/ panning effect

Interlude

Bridge

E5 C7

The feel-ings that I hide be - hind. Some-times re - al - i - ty's un - kind.

Gtr. 2 **Riff C** **End Riff C**

Gtr. 3 **Riff C1** **End Riff C1**

let ring throughout

Guitar Solo
E5
Gtr. 4 (dist.)
G5
f
1/2
1/2
Gtrs. 2 & 3
P.M.

C5
G5
6
6
P.M.
1
P.M.

E5
tr
14
12
T
P.M.

G5
P.M.
C5
8va
loco
B5
D5
P.S.
A5
Ab5
G5

Gtr. 2: w/ Riff A (till fade)
Begin fade
F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5
Gtr. 4
grad. bend

F#5 E5 E5 F#5 E5 F#5 E5
8va
loco
grad. bend

F#5 E5

F#5 E5 F#5 E5

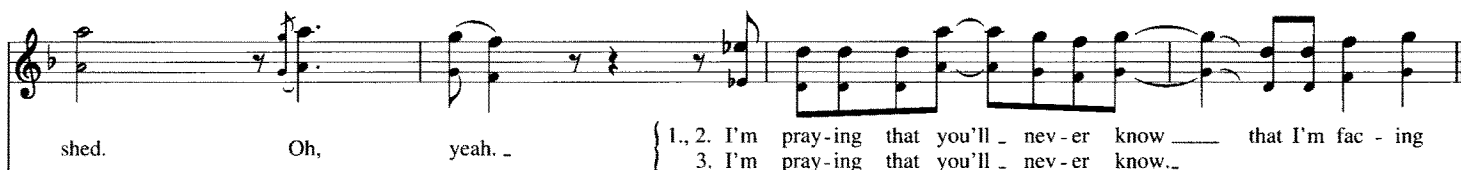
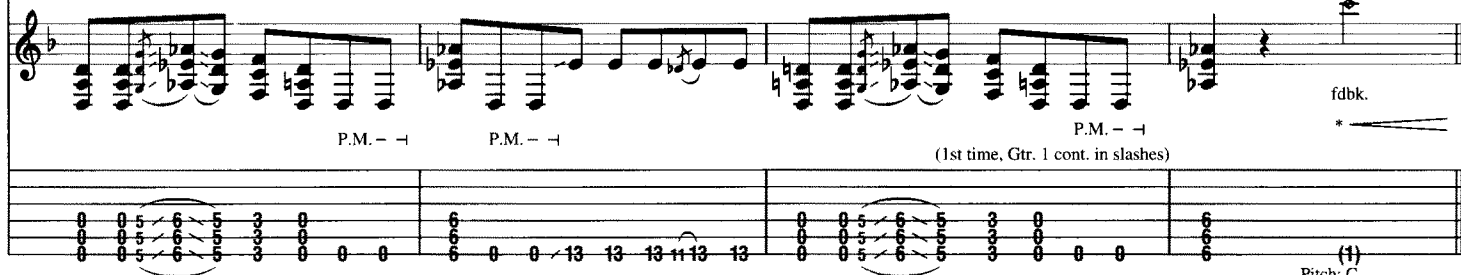
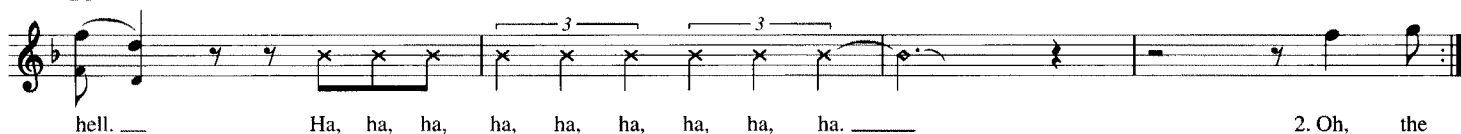
Fade out
F#5 E5 F#5 E5 F#5 E5

Facing Hell

Words and Music by Ozzy Osbourne, Tim Palmer, Geoff Nichols and Scott Humphrey

Drop D tuning, down 1/2 step:
(low to high) Db–Ab–Db–Gb–Bb–Eb

D5
E♭5
C5
fi - nal res - ur - rec - tion and to e - ter - nal par - a - dise.
land with no to - mor - rows, through the night you hear their cries.
End Rhy. Fig. 3
D5
E♭5
C5
But then I'm blind - ed with temp - ta - tion in - to
But then your eyes just skip the pag - es of a
Rhy. Fig. 4
P.M.
D5
E♭5
ev - 'ry mor - tal sin. Is it God that sits there wait -
book that nev - er ends. Is it God that sits there wait -
P.M.
C5
D5
N.C.
- ing or will the dark - ness suck me in?
- ing? Do you hear the call a - gain?
Let's wake up the dead.
End Rhy. Fig. 4
P.M.

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5 A♭5 G5 F5 D5 A♭5 D5 E♭5 D5 A♭5 G5 F5 D5 A♭5 B♭5
Oh, yeah. It's burn-ing the dev - il, you know. More tears are
Gtr. 3 (dist.)
Riff A
End Riff A
mf
To Coda
1.
Gtr. 3: w/ Riff A
D5 A♭5 G5 F5 D5 A♭5 D5 E♭5 D5 A♭5 G5 F5 D5 A♭5 F
3fr
Gtr. 1
* Vol. swell
shed. Oh, yeah.
1., 2. I'm pray-ing that you'll never know that I'm fac - ing
3. I'm pray-ing that you'll never know.
Gtrs. 1 & 2
Gtr. 2
8va
fdbk.
P.M.
(1st time, Gtr. 1 cont. in slashes)
Pitch: C
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5
hell. Ha, ha, ha, ha, ha, ha, ha, ha, ha.
2. Oh, the
2.
Interlude
Gtrs. 1 & 2 tacet
A♭5 B♭5 N.C. D5 A♭5 D5 A♭5 D5 G5 F5 D5 A♭5 D5 A♭5
that I'm fac - ing hell.
Gtr. 4 (dist.)
P.H.
mf
P.M.
Pitch: D

Eb5
C5/G
Gtr. 5
Gtrs. 1 & 2
P.M.
D5
N.C.
D5
Eb5
grad. bend
grad. bend
C5/G
D5
N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 4
Gtr. 5
D5
E♭5
C5/G
D5
N.C.
Gtr. 5 tacet
D5
Gtr. 6 (dist.)
E♭5
C5/G
f
w/ wah-wah as filter
D5
N.C.
Gtrs. 1, 2 & 4: w/ Riff B
Gtr. 6 tacet
D5
A♭5
D5 A♭5
D5
G5
F5 G5
Gtr. 5
grad. release
semi-harm.
D5
A♭5
D5 A♭5
D5
G5
F5
G5
N.C.(D5)
8va
loco
grad. bend
w/ tuning peg
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 5 tacet
D5
E♭5
3. It's just a cra - zy world we're learn - ing that I'm out of my mind. You pray to -
w/ tuning peg

C5
D5
N.C.
D5
mor - row but you're liv - ing to - day.
E - vil one is com - ing and he's
Gtr. 6
D.S. al Coda
Eb5
C5
D5
Gtrs. 1 & 2
knock - ing your door, 'cause to - day's the day you'll pay. Let's wake up the dead.
(One, two, three, four, five!)
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3: w/ Riff A (2 times)
Ab5
Bb5
N.C.
D5
Ab5
G5
F5
D5
Ab5
D5
Eb5
Let's wake up the dead. Oh, yeah. It's
Gtr. 5
8va
wah-wah off
P.M.
P.H.
pitch: D
D5
Ab5
G5
F5
D5
Ab5
Bb5
N.C.
D5
Ab5
G5
F5
D5
burn - ing the dev - il, you know. More tears are shed. Oh,
8va

Outro

Gtrs. 1 & 2: w/ Riff B (2 1/4 times)
Gtr. 4: w/ Riff B1 (4 times)
Gtr. 5 tacet

Fade out

Dreamer

Words and Music by Marti Frederiksen, Ozzy Osbourne and Mick Jones

Em
A
Asus4
A
End Rhy. Fig. 2A
- ing her some - time.
End Rhy. Fig. 2
let ring
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
D
Bm
Af - ter all, there's on - ly just the two of us and
D
Bm
G
here we are still fight - ing for our lives, watch - ing all of his - to - ry re -
Em
A
Asus4
A
peat it - self time af - ter time. I'm just a
Chorus
D
Bm
F♯m
A
Asus4
A
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2
dream - er, I dream my life a - way. I'm just a
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
let ring
Gtr. 3
(elec.)
Rhy. Fig. 3B
End Rhy. Fig. 3B
mf
w/ clean tone

Gtr. 3: w/ Rhy. Fig. 3B
D Bm F#m A
dream - er who dreams of bet - ter days. 2. I
Gtr. 1
let ring
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
2nd time, Gtr. 4: w/ Fill 1
D Bm D
watch the sun go down like ev - 'ry one of us. I'm hop - ing that the dawn will bring a
on - ly we could all just find se - ren - i - ty. It would be nice if we could live as
Bm G Em
sign, a bet - ter place for those who will go af - ter us this time.
one. When will all this an - ger, hate and big - ot - ry be gone?
Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B (2 times)
A Asus4 A D
I'm just a dream - er, I
dream - er, I
To Coda
Bm F#m A Asus4 A
dream my life a - way. Oh, yeah. I'm just a
dream my life a - way to - day.
D Bm F#m A Asus4 A
dream - er who dreams of bet - ter days. Your
Voc. Fig. 1
End Voc. Fig. 1
(Ah, ah, ah.)
Fill 1
Gtr. 4

Bridge
Em
A
Em
A
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 2
high-er pow-er may _ be God or Je - sus _ Christ. It does-n't real-ly mat-ter much _ to me. _ With -
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
let ring
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
Em
A
Em
out each oth-er's help _ there ain't no hope for _ us. I'm liv-ing in a dream, _ a fan - ta -
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 4 meas.)
A
D
Bm
sy. _ Oh, yeah, yeah, yeah. _
Gtr. 4 (elec.)
w/ dist.
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
D
Bm
D
8va
rake
Bm
F#m
A
loco
Gtr. 5 (elec.)
w/ dist.
grad. release
Gtr. 4 divisi

Interlude
Gtr. 1: w/ Rhy. Fig. 1
D
A
D
Gtr. 4 tacet
D.S. al Coda
Gtr. 2
open
3. If
Gtr. 5
Gtr. 5
Gtr. 4
divisi
1/2
* Don't pick; str. is caught with previous bend and sounds due to vibrato.
** Vol. swell
Coda
D
Bm
F#m
A
Asus4
A
dream - er ___ who dreams of bet - ter days. ___ O - kay. ___ I'm just a
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 2: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fig. 3A (last 3 meas.)
dream - er ___ who's search - ing for ___ the way ___ to - day. ___ I'm just a
Gtr. 2: w/ Rhy. Fig. 3A
dream - er, ___ dream - ing my life ___ a - way. ___ Oh, yeah, yeah,
Outro
D
Dsus4
D
Dsus2
D
Dsus4
D
Dsus2
D
rit.
yeah.
(Yeah.)
Gtr. 1
rit.
Rhy. Fill 1
Gtr. 2

No Easy Way Out

Words and Music by Ozzy Osbourne and Tim Palmer

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

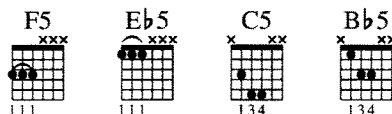
F5 G5 Bb5
Rhy. Fig. 2
loco
8va
End Rhy. Fig. 2
Harm.
P.M.
P.H.
1 1/2
Pitch: D
Verse
Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Rhy. Fig. 1A (2 times)
1. Look in - to the mir - ror from the oth - er side,
2. Read dai - ly fic - tion, Su - per - man is dead.
See - ing your re - flec - tion, and the ghost of mine.
Crush - ing pounds of sil - ver, im - i - tat - ing lead.
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
Try - ing to de - ny, it, but the dam - age is done.
Then if he will fix it, chil - dren of the past. I
Gtrs. 3 & 4
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 4
Pitches: G D
Un - der ser - geants or - ders but the race is run.
guess there is - n't wel - come. Does - n't time move fast?
Gtrs. 3 & 4

Chorus
*D
E/D
You've got to tell me it's o - ver now.
Gtr. 5
(dist.)
Riff A
mf
w/ slide & wah-wah as filter
Gtrs. 3 & 4
Rhy. Fig. 4
P.M.
*Chord symbols reflect overall harmony.
F/D
E/D
D
I'm trapped in - side of a dream.
The crush - ing weight on my shoul -
E/D
F/D
To Coda
1.
G/D
- ders now
is bear - ing down and it seems there's just no eas - y way
End Riff A
End Rhy. Fig. 4

Bridge
Gtr. 2 tacet
Em
Eb+
G/D
Night in the shad - ow of man, is this the dawn of the dead, don't let it
Gtr. 1
let ring simile
Eb+
Ebmaj7#5
Em
Eb+
G/D
live in your head. And then, now as the Sab-bath be-gins, it wakes your night-mare a-gain, so run a -
Eb+
End half-time feel
way if you can. So just run, run as fast as you can.
*Gtr. 6 (dist.)
pp
mp
w/ wah-wah as filter
P.M.
*Harm.
*Harmonics produced by hammering & pulling off as indicated while lightly resting heel of R.H. on string and slowly moving across from bridge pickup towards headstock.
Gtr. 1
Guitar Solo
Gtrs. 3 & 4: w/ Rhy. Fig. 1A (2 times)
F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5
Gtr. 6
f

Coda
Gtrs. 3 & 4: w/ Rhy. Fig. 4 (last meas.)
Gtr. 5: w/ Riff A (last meas.)
G/D
Gtrs. 3 & 4: w/ Rhy. Fig. 4
Gtr. 5: w/ Riff A
D
E/D
Too late to tell me it's o - ver now,
(there's just no eas - y way out.)
F/D
E/D
D
fall - ing a - part at the seams.
No an - gel sits on my shoul -
E/D
F/D
G/D
- ders now.
I hold my head and it screamed, there's just no eas - y way
Outro
Gtr. 3: w/ Riff B (1st 2 meas.)
Gtr. 4: w/ Riff B1
Csus2
G/B
Gm/B♭
Gmaj7/B
out.
(Way out.
No eas - y way
Gtr. 2
P.M.
F5
G5
Segue to "That I Never Had"
Way out.)
fdbk.
Gtr. 4
divisi
Gtr. 3
let ring
w/ dist.
pitch: D

That I Never Had

Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo

𝄋 **Verse**

Gtr. 1: w/ Riff A (4 times)
3rd time, Gtr. 2 tacet

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

1. All these tears I cry, don't you won - der why?
2. Ev - 'ry word I say (Ev - 'ry word I say.) ev - 'ry time I pray. (Ev - 'ry time I pray.)
3. Will I see the day? (Will I see the day?) Will I have to pay? (Will I have to pay?)

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Is it all a dream? Nev - er what it seems.
Look in - to my eyes, (Look in - to my eyes,) dis - tant voic - es cry. (Dis - tant voic - es cry.)
What's in side of me (What's in - side of me.) you will nev - er see. (You will nev - er see.)

Chorus

3rd time, Gtr. 6: w/ Riff D (3 times)

C5 C♯(♭5) A5 G5 E5 A5 G5 E5 A5 G5 E5

Get un - der my skin.
It's de - light - ing me.
Won't you let me in?

Gtr. 3 (dist.) Riff B1 — End Riff B1

mf

Gtr. 1 Riff B — End Riff B

P.M. P.M. P.M.

Gtrs. 1 & 3: w/ Riffs B & B1 (2 times)

C5 C♯(♭5) A5 G5 E5 A5 G5 E5 A5 G5 E5 C5 C♯(♭5)

Should I let you in? Don't you think it's fair
Tell me what you see. You want what I have.
Don't you let me sin. Do you think I'm mad

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5
to give me some - thing that I nev - er
Can't get some - thing that I nev - er
'cause I want some - thing that I nev - er
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
1.
2.
To Coda
had?
had.
had?
P.M.
P.H.
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 1: w/ Riff A (2 times)
Can't get some - thing that I nev - er had.
Bridge
Half-time feel
Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)
End Rhy. Fig. 2
G5 F5 E5 F5 G5
Should I think a - bout to - mor - row? Oh. Should I
Gtr. 1
Rhy. Fig. 2
Gtr. 4 (clean)
(cont. in slashes)
mf
w/ tremolo effect
Harm.

F5 E5 F5 G5 F5
live for just to - day?
Take the light that burns in -
Harm.
let ring
E5 F5 G5 F5 E5
side you, let it burn a - way, let it burn a - way,
let ring
Interlude
End half-time feel
Gtr. 4 tacet
Eb5 D5 E5 D5 E5 N.C.
Gtr. 1
(cont. in notation)
let it burn a - way.
Gtr. 4
Gtr. 1
Riff C
End Riff C
let ring
P.M.
E5 D5 E5 N.C.
Gtr. 2
w/ wah-wah as filter
1 1/2
Gtr. 1
P.M.

Gtr. 1: w/ Riff C
E5 D5 E5
N.C.
E5 D5 E5 N.C.
Gtr. 2
** grad. bend
grad. release
T
** While holding tapped note, bend str. w/ L.H. at 2nd fret.
* Gtr. 5 (dist.)
steady gliss.
w/ slide
steady gliss.
P.M.
* Doubled throughout.

Guitar Solo
Gtr. 1: w/ Riff B (3 times)
Gtr. 5 tacet
C5
C#(♭5)
A5 G5 E5
A5 G5 E5
A5 G5 E5
C5
C#(♭5)
Gtr. 2
8va
loco
P.H.

A5 G5 E5
A5 G5 E5
A5 G5 E5
C5
C#(♭5)
1 1/2

A5 G5 E5
A5 G5 E5
A5 G5 E5 C5
B♭5
Gtr. 1
(cont. in notation)
8va
loco
P.H.
1 1/2

D.S. al Coda
Gtr. 2
A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5
P.H.
1/2
Gtr. 1
P.M.
P.H.

Coda
Gtr. 1: w/ Riff A (1st meas.)
Gtr. 1: w/ Rhy. Fig. 1
A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5
'Cause I want some - thing that I nev - er

Gtr. 1: w/ Riff A
Gtr. 1: w/ Rhy. Fig. 1
A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5
had.
Give me some - thing that I nev - er
* Gtr. 2
semi-harm.
* Wah-wah off

Gtr. 1: w/ Riff A
A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5
had.
w/ wah-wah as filter

* Harmonics produced by hammering/pulling off as indicated while lightly resting heel of R.H. on str. and slowly moving across from bridge pickup towards headstock.

You Know...(Part I)

Words and Music by Ozzy Osbourne and Tim Palmer

Chorus

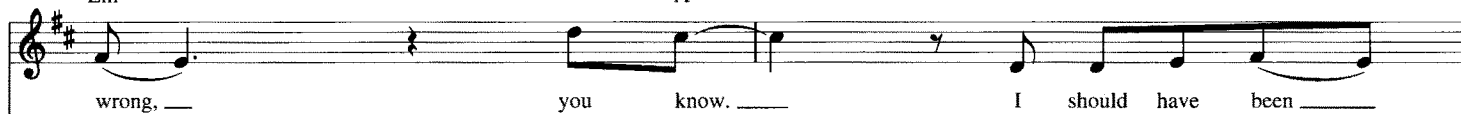
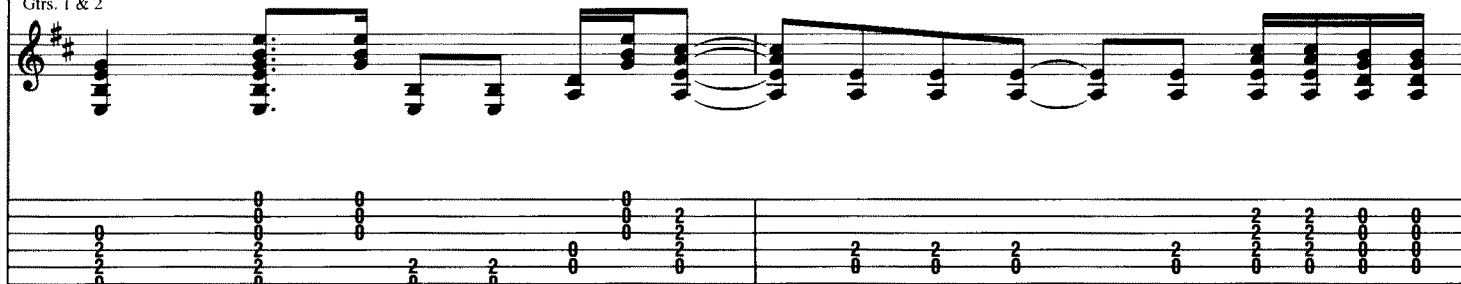
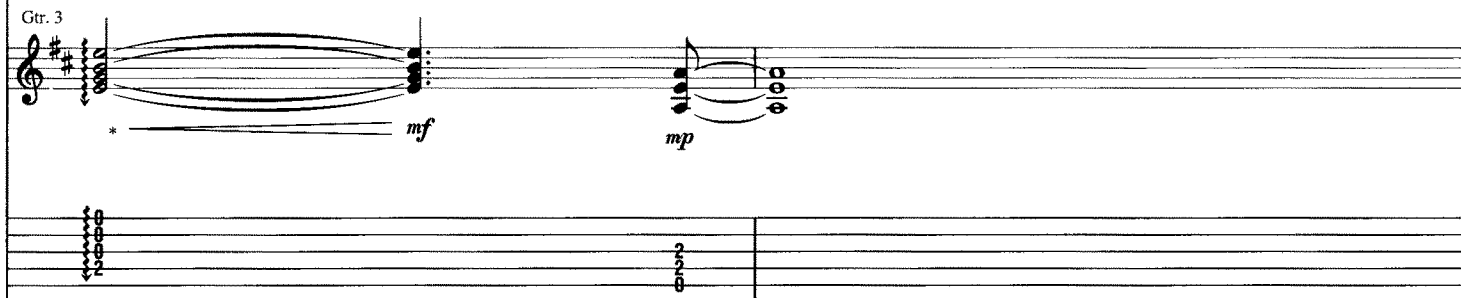
Em A

wrong, __ you know. __ I should have been ___

Gtrs. 1 & 2

Gtr. 3

mf mp

*Vol. swell

Em A *rit.* D/A (Radio tuner) approx. 6 sec.

strong, __ you know. ______

rit.

rit.

Junkie

Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo

Chorus

Interlude

Verse

A7(no3rd)

2. You crave for the nee - dle to stick in your _ vein, can't
chas - ing the drag - on, you're chas - ing the _ high. A

Riff C

End Riff C

2nd time, Gtrs. 1 & 2: w/ Riff C

G5

A7(no3rd)

wait for the poi - son to kill all the pain. _ You buy a cheap tick - et to
bug with one wing who's still try - ing to fly. _ You're all out of spir - it, a

G5

take a short _ ride. That beau - ti - ful flow - er is eat - ing your mind. _
dead man a - live, a born a - gain junk - ie. You'll nev - er sur - vive. _

P.H.

P.H.

Pitch: B

Pitch: D

Interlude

A7(no3rd) N.C. A7(no3rd) N.C.

Gtr. 3 (dist.)

8va

*fdbk. *mf*

Pitch: B

*Vol. swell w/ echo regeneration

Gtrs. 1 & 2

P.H.

Pitch: D

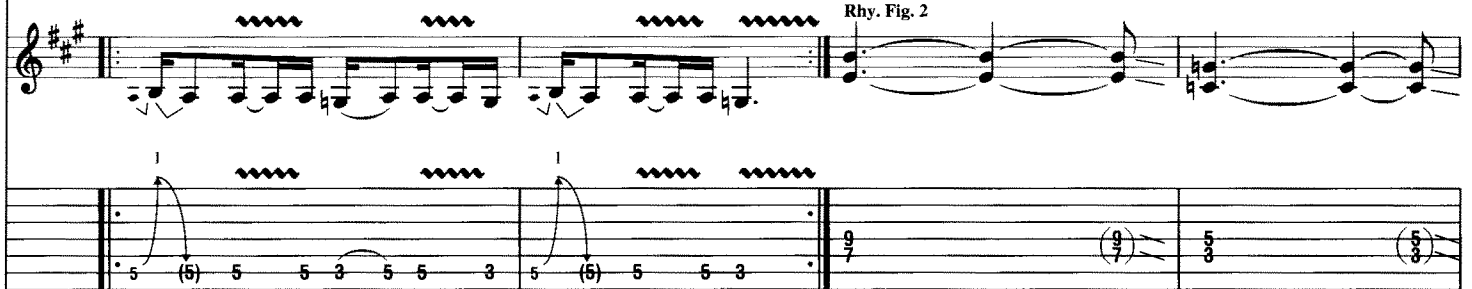
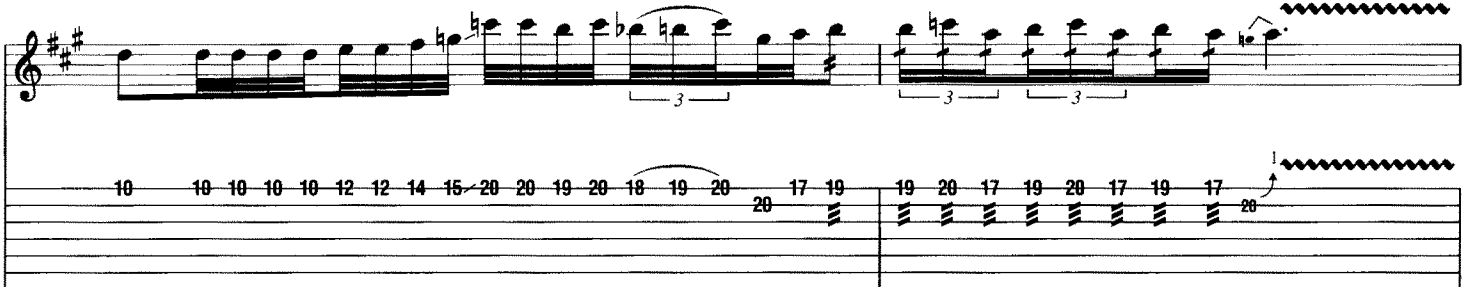
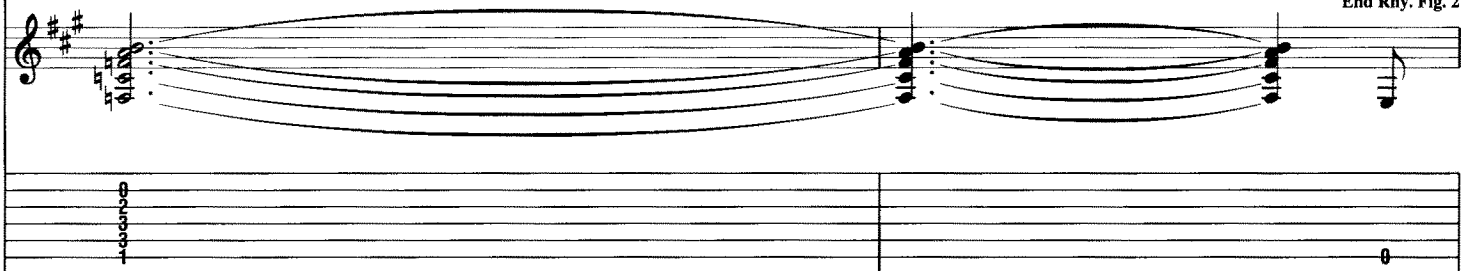
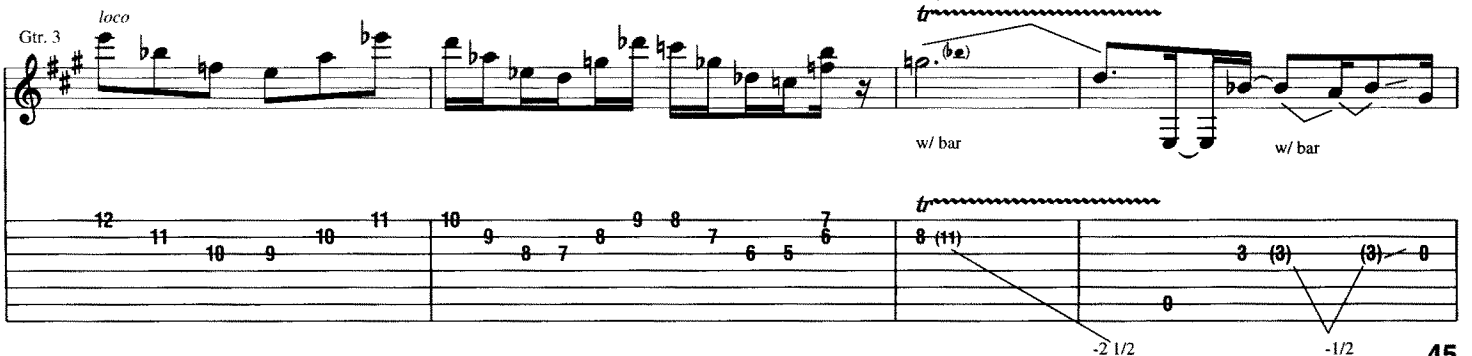
A7(no3rd)

Guitar Solo

E5

8va

C5

loco

Harm. Harm. Harm. Harm.

Pitch: E

Rhy. Fig. 2

Gtr. 4

E5 C5 D5

Gtr. 5

Gtrs. 1 & 2

D.S. al Coda

3. You're

8va

w/ delay

Gtrs. 1 & 2: w/ Riff D (4 times)
Junk - ie.
Junk - ie.
Junk - ie.
Junk - ie.

Junk - ie.
Junk - ie.
Junk - ie.
Junk - ie.
Gtr. 3
1/4
1
1/4

Gtr. 3 tacet
A7(no3rd)
Gtrs. 1 & 2
w/ misc. fdbk.
1
1
1

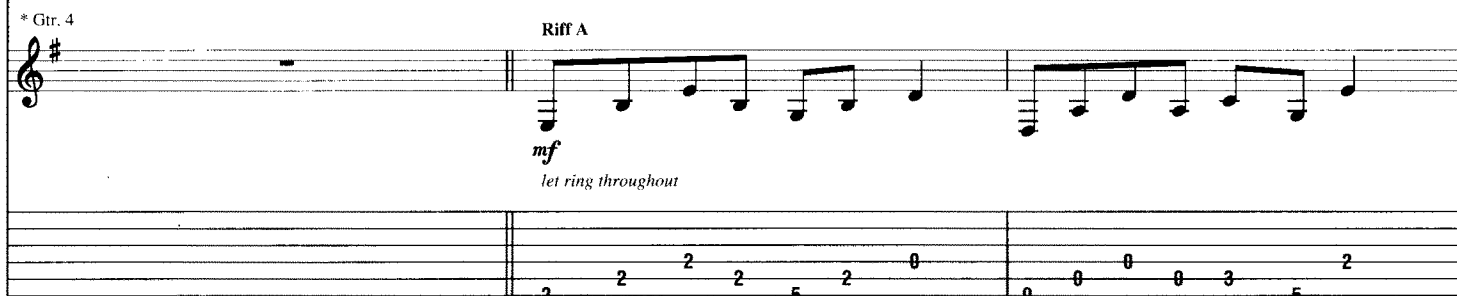
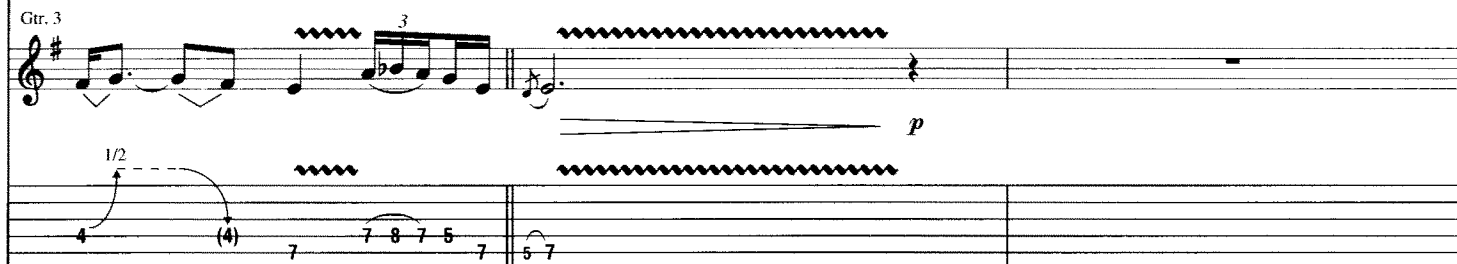
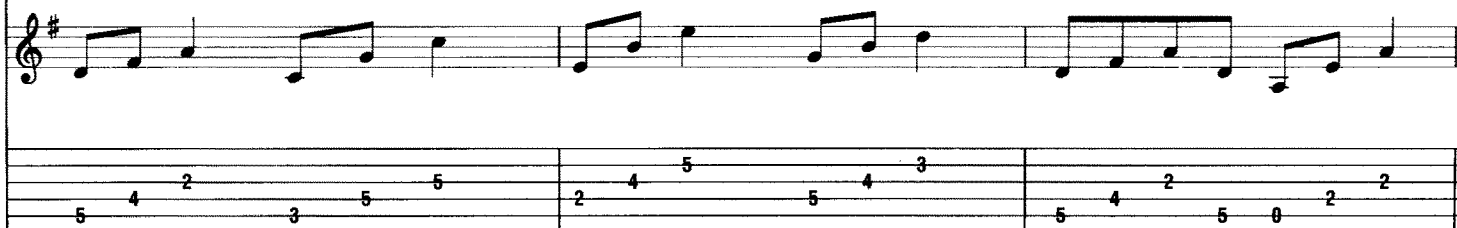
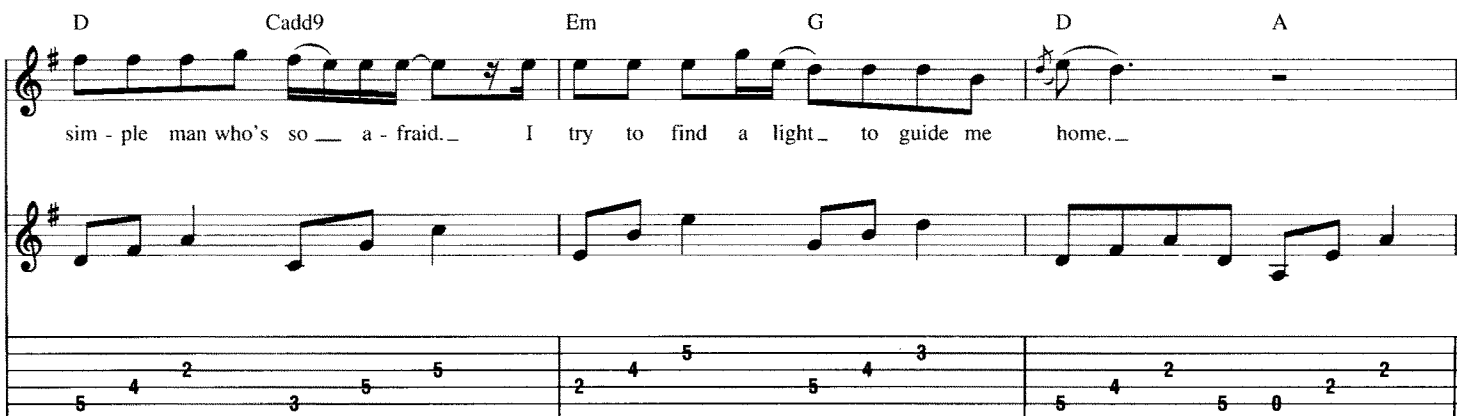
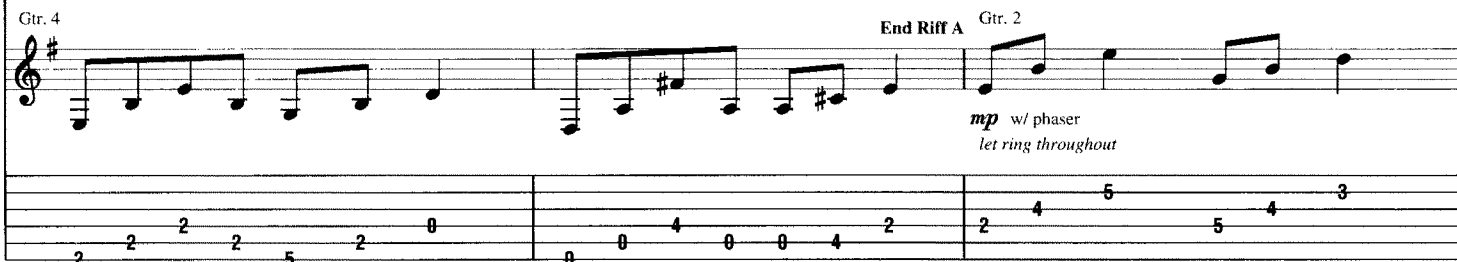
Running Out of Time

Words and Music by Marti Frederiksen, Ozzy Osbourne and Mick Jones

Tune down 1/2 step:
(low to high) Eb–Ab–Db–Gb–Bb–Eb
Gtr. 4: Drop D tuning, down 1/2 step:
(low to high) Db–Ab–Db–Gb–Bb–Eb

* Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1
Gmaj7
F♯m
A
Gmaj7
Faith a - lone has guid - ed me, the ghost of my own des - ti - ny. I
F♯m
A
have - n't e - ven got a soul to sell.
Pre-Chorus
C
G/B
Am
Rhy. Fig. 2
Gtr. 1
Voc. Fig. 1
All the things I put me through, I would-n't wish my hell on you. You'll
(Ah,
Gtrs. 2 & 3
(elec.)
Rhy. Fig. 2A
w/ dist.
C
D
Bsus4
B
End Rhy. Fig. 2
End Voc. Fig. 1
nev - er know what's go - ing on in - side. Just an - oth - er
ah.)
End Rhy. Fig. 2A
Chorus
Em
G
D
A
Em
lone - ly bro - ken he - ro pick - ing up the
P.M.

G
D
A
Em
G
piec - es of my mind.
Run-ning out of faith and hope and rea -
P.M.
To Coda 2
To Coda 1
D
A
Em
C5
Em
C5
- son. I'm run-ning out of time, run-ning out of time.
Interlude
Gtr. 2 tacet
Em
G
D
Cadd9
Em
G
Rhy. Fig. 3
Gtr. 3

Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
C G/B Am
Ma - ma, please just hold me tight. Feel - ing so a - fraid to - night 'cause
D.S. al Coda 1
C D Bsus4 B
you're the on - ly one that real - ly knows. Just an - oth - er
Coda 1
Bridge
Gtrs. 1 & 3 tacet
C Ab C Ab Eb Cb Eb Cb
Voc. Fig. 2
End Voc. Fig. 2
(Ha, ha, ha, ha.)
Riff B
Gtr. 2
End Riff B
mp
let ring
Riff B1
Gtr. 5 (elec.)
End Riff B1
mf
* w/ clean tone & chorus
* Depth & speed controls set high.
Bkgd. Voc.: w/ Voc. Fig. 2
Gtrs. 2 & 5: w/ Riffs B & B1
C Ab C Ab Eb Cb Eb Cb
Gtr. 3
P.S.
Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
C G/B Am
Fight - ing for my san - i - ty, man - y nights of trag - e - dy.
D.S. al Coda 2
C D Bsus4 B
Got to leave my wretch-ed ways be - hind. Just an - oth - er

Coda 2
Gtrs. 1 & 2 tacet
Em C5 Em C5 Em C5
time, run-ning out of time. I'm run-ning out of time, run-ning out of
Gtr. 3
Outro
Bkgd. Voc.: w/ Voc. Fig. 2 (till fade)
Gtr. 2: w/ Riff B (2 times)
Gtr. 5: w/ Riff B1 (till fade)
Em C5 C A♭ C A♭ E♭ C♭ E♭ C♭
time.
mf
P.S.
C A♭ C A♭ E♭ C♭ E♭ C♭ C A♭ C A♭
mp
Begin fade
Gtr. 3 tacet
E♭ C♭ E♭ C♭ C A♭ C A♭ E♭ C♭ E♭ C♭
8va
loco
pp
Fade out
C A♭ C A♭ E♭ C♭ E♭ C♭

Black Illusion

Words and Music by Ozzy Osbourne, Tim Palmer, Geoff Nichols and Andy Sturmer

F#5
A5
B5 C5
With fin - gers crossed, you switched the per - fume with the mace.
You seem to cheat the truth and nev - er take the fall.
P.M.
F#5
C5
B5 A5
What kind of dreams do you en - joy in - side your bed?
Your life is hol - low and you sim - pli - fy the rules.
Gtr. 3 (clean)
mp
w/ amplifier vibrato
let ring
Gtr. 1
1/2
P.H.
Pitch: E
Gtr. 3 tacet
F#5
A5
B5 C5
I'll face the lies and take the e - vil from your head.
The time will come when you will join the oth - er fools.
8va
End Rhy. Fig. 1
loco
P.H.
P.M.
Pitch: E

Chorus
2nd & 3rd times, Gtr. 4: w/ Fill 1
B5 A5 Cmaj7(add#6) C5 D5/A B5 A5 Cmaj7(add#6) E5 E#5 F#5
Black il - lu - sion is all I ev - er see.
Gtr. 1
Rhy. Fig. 2
P.M.
B5 A5 Cmaj7(add#6) C5 D5 B5 A5 Cmaj7(add#6)
Black il - lu - sion, I'll bring you mis - er - y.
Oh,
End Rhy. Fig. 2
Interlude
E5 G5 A5 Bb5 A5 G5 E5 G5 E5
To Coda
yeah.
Yeah.
Gtr. 2
Gtr. 1
P.M.
Fill 1
Gtr. 4 (dist.)
p
1/2
1/2

1.

G5 A5 B♭5 A5 G5 E5 G5 E5

* w/ bar & amplifier vibrato

slack

* Vibrato speed set at

P.M.

Guitar Solo
B5
A5
Cmaj7(add#6)
B5
A5
Cmaj7(add#6)
Gtr. 4
*T
T
T
* Tap w/ R.H., bend w/ L.H.
Gtr. 1
P.M.
P.M.
P.M.
P.M.

B5
A5
Cmaj7(add#6)
B5
A5
C7
1/2
P.M.
P.M.

Gtr. 1: w/ Rhy. Fig. 2
B5
A5
Cmaj7(add#6)
C5
D5/A
B5
A5
Cmaj7(add#6)
E5
E#5
F#5
Gtr. 4

B5
A5
Cmaj7(add♯6)
C5
D5
B5
A5
Cmaj7(add♯6)

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet
F♯5
C5
B5 A5
F♯5
3. I load the dice and fake a smile up-on my face.
With fing-ers crossed, I switch the per-
Gtr. 3

A5
B5 C5 F♯5
C5
B5 A5
- fume with the mace.
What kind of dreams do I en-joy in-side my bed?
Riff B
End Riff B
let ring

Gtr. 3: w/ Riff B
F♯5
D.S. al Coda
A5
B5 C5
You'll face the lies and take the e - vil from my head.

Coda
E5 G5 A B♭ A G E5 G E5
Gtr. 3 tacet
E5 G5 A5 B♭5 A5 G5
Yeah.
Gtr. 2
Gtr. 3
Gtr. 1
P.M.
Outro
Gtr. 2: w/ Riff A (2 times)
E5 G5 E5 G5 A5 B♭5 A5 G5 E5 G5 E5 F♯5
w/ amplifier vibrato
C5 B5 A5 F♯5 C5 B5 A5 F♯5
P.H.
Pitch: F𝄪

Alive

Words and Music by Ozzy Osbourne and Danny Saber

Half-time feel
Gtr. 2 tacet
Gsus2
D/F#
F6(no3rd)
Verse
Gtr. 3 tacet
Em7
1. A
2. A
Gtr. 3 (dist.)
mf
Gtr. 4 (clean)
mp
let ring throughout
8va
Gtr. 1
let ring
fdbk.
Pitch: C
child of a bro - ken mind, the fear that I hide be - hind.
head full of trag - ic schemes, what keeps me a - live is dreams.
pp
Gtr. 1 tacet
Fmaj7#11
I hate re - jec - tion. It's the worst, it real - ly hurts me.
I dream that some day I'll find the key that sets my mind free.
Gtr. 4 Riff A
End Riff A

Em7

Liv - ing in - side my head, I feel like the liv - ing dead.
You may think I've lost con - trol, the man with the bro - ken soul.

Gtr. 4

Gtr. 1

p *pp*

You know I'm a - live.
go an - y - where.
I know I'm cra - zy, but I still like you there.
But I'm still a - live.
End Riff B2
Riff B3
P.M.
End Riff B3
End Riff B
Gtr. 1: w/ Riff B
Gtr. 3: w/ Riff B3 (2 times)
I don't have an - y place to go an - y - where.)
I don't wan - na die,
yeah.
Gtr. 2 tacet
Gtr. 2
End Riff B1
Riff C
Gtr. 5 (dist.)
End Riff C
1.
Interlude
Half-time feel
N.C.
Gsus2
D/F#
F5
Gtr. 3
Gtrs. 1 & 5

2.
Interlude
Half-time feel
E5
Gtr. 5
Riff D1
End Riff D1
1/2
Gtr. 1
Riff D
End Riff D
Gtr. 3
Gtr. 1
Gtr. 5: w/ Riff D1
Gtr. 3 tacet
Riff E
Gtr. 5
pp
Guitar Solo
E5
8va
End Riff E
P.H.

End half-time feel
But I'm still a - live.
8va
loco
1/2
P.S.
Chorus
Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff B1
Gtr. 3: w/ Riff B2
E5
Gtr. 3: w/ Riff B3 (3 times)
You know I'm a - live.
(I don't have an - y place to go an - y - where.
I know I'm cra - zy, but I
But I'm still a - live.
still like you there.
You know I'm a - live.
I don't have an - y place to go an - y - where.
Gtr. 5: w/ Riff C
But I'm still a - live.
I don't wan - na die,
I know I'm cra - zy, but I still like you there.
still want you there.)
Outro
Half-time feel
Gtr. 1: w/ Riff D (4 times)
Gtr. 5: w/ Riff D1 (3 times)
E5
Gtr. 3 tacet
yeah.
Gtr. 6 (dist.)
mf
Gtr. 3
pp

Gtr. 6 tacet

Gtr. 3

Gsus2 D/F# F5

Gtr. 3 tacet

Em7

Gtrs. 1 & 5

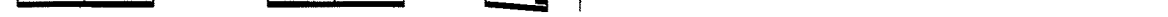
P.M.

Can You Hear Them?

Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo

Verse
Gtr. 3 tacet
2nd time, Gtr. 2: w/ Rhy. Fig. 1
E5
1. You're so sick and tired of living, and so afraid to die.
2. Ten thousand million nightmares, temptation by the score.
Gtr. 2
P.M.
B5 Bb5 A5 G5 F5 E5
I've lived so many lives and still I wonder why.
I used to get so high and still I wanted more.
Rhy. Fig. 1
End Rhy. Fig. 1
Riff C
The way the world perceives me is not the way I am.
You think my time is wasted in search of who I am.
End Riff C
P.H.
1/4
Pitches: Eb Db D

Gtr. 2: w/ Rhy. Fig. 1
B5 B♭5 A5 G5 F5
The one half thinks I'm cra - zy, the oth - er thinks I'm damned.
I tried so hard to kill the boy in - side the man.
Pre-Chorus
B♭5
C5
1., 3. I spent a long, long time a - lone in my room.
2. I spent a thou - sand years one night in my room.
Gtr. 2
let ring
B♭5
C5
I need your help to get me
I've lived so man - y lives and
let ring
D5
E♭5
Chorus
Gtrs. 2 & 3: w/ Riffs B & B1
* E5
out of this gloom.
that is my doom.
Can you hear them?
Riff D
Gtr. 1
P.M.
* Chord symbols reflect implied harmony.
All the voic - es in my head?
(They bring me
Can you
End Riff D
P.M.

1.
Gtr. 1: w/ Riff D
hear them? They won't be hap - py 'til I'm dead.
out.) (They bring me
Interlude
out.)
Gtr. 2
P.M.
slight P.H.
* w/ echo repeats
2.
Gtr. 1: w/ Riff D (2 times)
Gtrs. 2 & 3: w/ Riffs B & B1
Can you hear them? All the voic - es in my head?
(They bring me out.)
To Coda
Can you hear them? They won't be hap-py 'til I'm dead.
(They bring me out.) (They bring me
Interlude
Half-time ♩ = 67
C#m
Asus2
F#6(no3rd)
C#add9/E
out.)
Gtr. 4 (clean)
mp
let ring throughout
* w/ echo repeats
Bridge
Badd4
Aadd9
I nev - er thought I'd smile a - gain,
Riff E
End Riff E

Gtr. 4 tacet

C♯5 B5 G♯5 G5 F♯5 E5 C♯5 B5 G♯5 G5 F♯5 E5

and a - gain, and a - gain.

Gtr. 4

Gtr. 2

*p f

P.M. P.M.

* Vol. swell

C#5 B5 G# G F# E5 C#5 B5 G# G F# E5
P.S.
w/ wah-wah
w/ bar
P.M.
Interlude
A tempo
Gtrs. 2 & 3: w/ Riffs B & B1
Gtr. 5 tacet
Gtr. 5
E5
* Pluck strings behind nut.
Gtr. 1
slight P.H.
Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 1 tacet
Gtr. 2: w/ Riff C
E5
B5 B♭5 A5 G5 F5 E5
3. I'll nev - er un - der - stand it, it makes no sense at all. Just look at
what I've done, it's time to count the score.
D.S. al Coda
(take 2nd ending)
Coda
E5
out.)
Gtrs. 1, 2 & 3

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

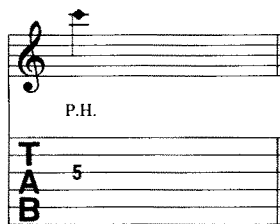
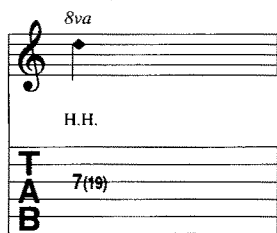
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

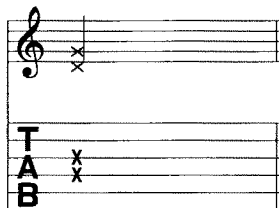
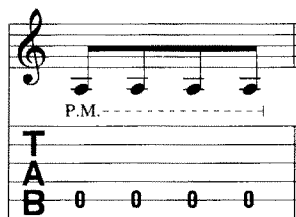
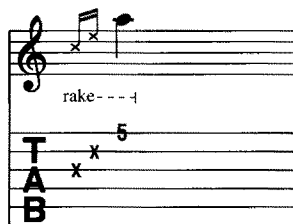
SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

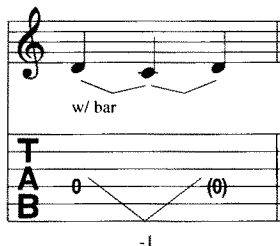
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

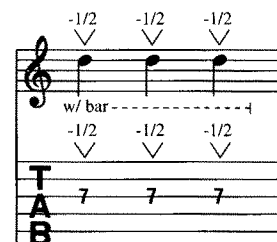
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

• Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

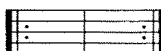
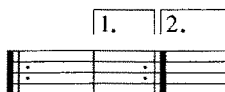
D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

GETS ME THROUGH

FACING HELL

DREAMER

NO EASY WAY OUT

THAT I NEVER HAD

YOU KNOW . . . (PART 1)

JUNKIE

RUNNING OUT OF TIME

BLACK ILLUSION

ALIVE

CAN YOU HEAR THEM?

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